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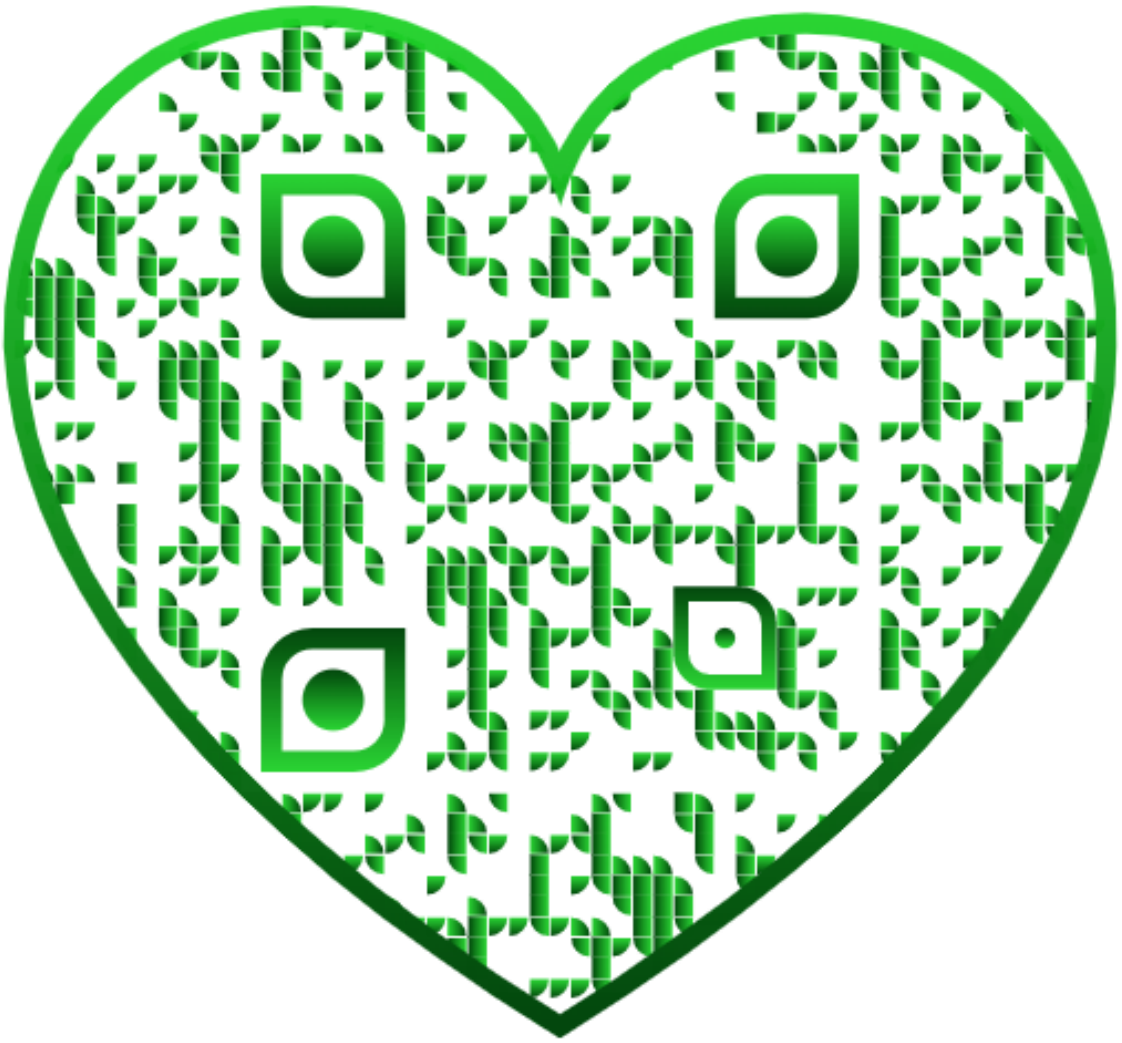

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Neil Young, CSNY concert, Balboa Stadium December 21, 1969

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Toussaint gets the 2M Blue treatment

ORTOFON 2M BLUE

I WAS STOPPED IN MY TRACKS while auditioning the Ortofon 2M Blue moving magnet cartridge a few weeks ago. The 2M Blue, mounted on the Jelco 750 D tone arm on the GEM Dandy PolyTable, was voicing a cover version of Paul Simon's "American Tune" on Allen Toussaint's posthumously released double LP *American Tunes* on Nonsuch Records. Listening to that song through the fully burned in 2M Blue got to me so emotionally, it made me stop thinking and just feel. Toussaint's version is heart-breakingly beautiful. It's also how I feel about the Ortofon 2M Blue moving magnet cartridge. It's a steal at about $236.00, retail; it takes me to a place where I forget about listening to music and just feel it.

With the 2M Blue, decent records sound good and great records sound awesome. Some of my records are in less than perfect condition and those records still sounded great, not like some cartridges where the crappy records sound much crappier. Everything is enjoyable with this cartridge. There's bite to Joe Gordon's trumpet on his solo on "Step Lightly" on *Shelly Mann & His Men at the Black Hawk, Volume 2* (pretty nice looking stereo version on Contemporary. S7578) I'm pleasantly shocked at how good this record sounds. If the 2M Blue is an entry-level cartridge then, you can stay entry level for a long time. And, the combination of the PolyTable and Jelco 750D tone arm is a solid foundation that, with the aid of the trusty Fozgometer, allows you to accurately "set-up" the cartridge/arm combo to the point where you're, practically, tuning a musical instrument. The 2M Blue sounded spectacular with everything I threw at it. What's nice is being able to hear into a record and say out loud, "GOSH Dang what an outstanding sound."

Another synergistic match is the Ortofon combined with the stock, vintage 1983 AR THE Turntable. The singing cartridge showcased that live, springy, isolated sound that brought the music right into the room. Then, a late 70's vintage Luxman PD 441 turntable showed up with the SME Series lll tone arm, and again, the 2M Blue highlighted the musicality of this direct drive beast of a turntable/SME tone arm combo.

The conclusion is, no matter what was thrown at it, the 2M Blue stayed musical and dug deep, into both the record and the gear, and showcased the strengths of each.

I live in a world where $236 is not an insignificant amount of money. So, dear readers, if you think you should really be replacing your worn out cartridges every few years — as you probably should — and, if you have what I refer to as "budgetary constraints," at $236, the Ortofon 2m Blue is a "must have." Warning: you'd better automate your life as much as possible because you will neglect your pets and your pansies in favor of resurrecting long forgotten vinyl treasures to audition your new Ortofon 2M Blue. I don't want to confess that it made me sit for days "on end" enjoying record after record until my ass hurt. But, it's true, I was captivated: the 2M Blue made my ass hurt.

CONTINUED ON PAGE 8

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INTERVENTION RECORDS

INTERVENTION RECORDS SENT us Joe Jackson's *I'm The Man* and Everclear's *So Much for the Afterglow* and *Sparkle and Fade*. Both of these artists had been limited to radio listening for this reviewer. I have to admit, Joe Jackson was one of those performers who's hits I never tired. I had forgotten how much I dug him. They are such great morsels of pop ear candy that I just want more.

In a chat with Intervention Records founder Shane Buettner, he really expressed, passionately, his intent on releasing absolute first class analog reissues of the music he loves. So, his reviving of these classics is obviously a labor of love as opposed to some corporate flooding of reissues. The sound quality is best of class, as expected from Kevin Gray mastering at Coherent Audio and pressing at RTI. Enjoy!
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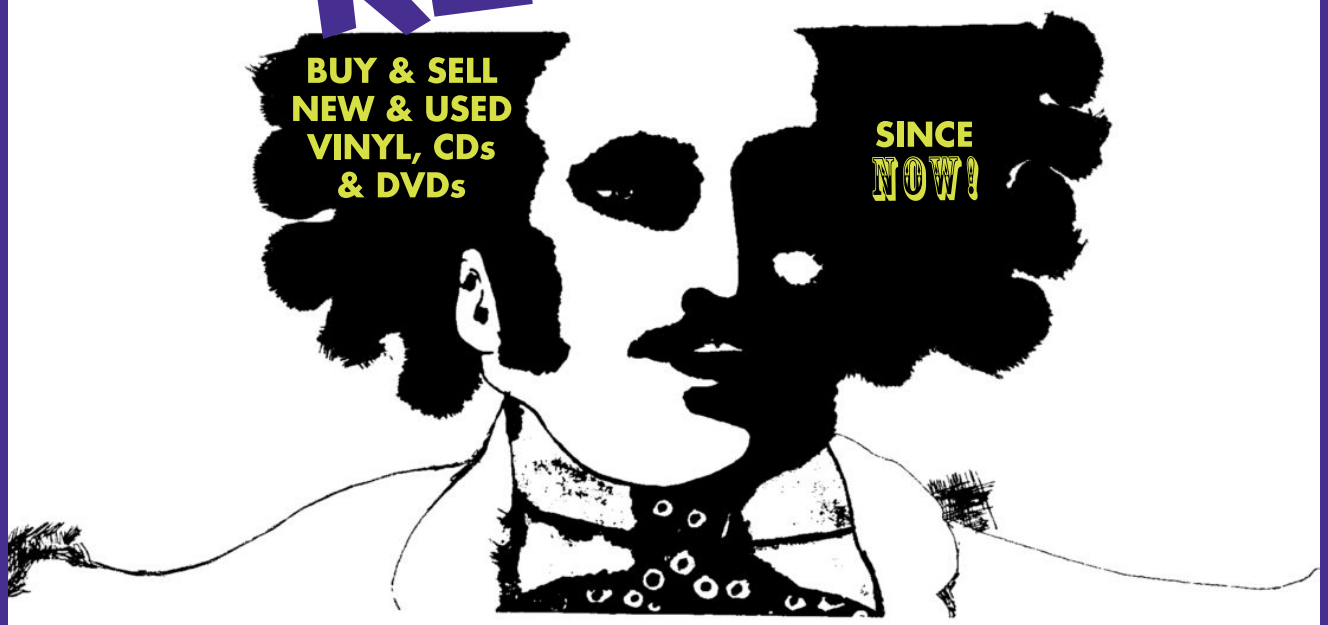

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50 revolver

The Beatles remain evergreen with this month's celebration of the album *Revolver* on its 50th anniversary; *Eight Days a Week*, Ron Howard's new documentary about the band's touring years; and a new CD release: *The Beatles Live at The Hollywood Bowl*

BY HARVEY KUBERNIK

I FIRST HEARD "LOVE YOU TO" FROM THE BEATLES' *Revolver* LP in July 1966 previewed on radio station KRLA from Pasadena California during deejay Dave Hull's shift.

He back announced the album selection and touted George Harrison's vocal and sitar instrument on the Harrison-penned tune, along with referencing the Indian classical musician Ravi Shankar.

"Love You To" was very spooky. This was by the Beatles? It sounded like something from the 1952-1954 black and white television series *Ramar of the Jungle* starring Jon Hall.

The first week of August '66 I purchased my monaural copy of the album at the legendary Frigate Record shop at the corner of Crescent Heights Blvd and 3rd Street in L.A.

In 1965, George Harrison discovered the sitar around the set of *Help!* Later that same year, he would record with it on John Lennon's "Norwegian Wood (This Bird Has Flown)."

In 1997, I conducted an interview with Harrison published in *HITS* magazine. George recalled his earliest attempt at playing the sitar with the Beatles as "Very rudimentary. I didn't know how to tune it properly, and it was a very cheap sitar to begin with. So 'Norwegian Wood' was very much an early experiment. By the time we recorded 'Love You To,' I had made some strides."

"More than any other record of the time, *Revolver* was responsible for turning millions of people onto LSD," concludes Roger Steffens, author of *The Family Acid* and the forthcoming *So Much Things to Say: The Oral History of Bob Marley*.

"If you wondered what a trip would be like, all you had to do was put on earphones and close your eyes and wonderment abounded. Stunning new instruments inserted into the pop panorama; harpsichord and tablas and sitars and tapes spun backwards into a Delhi rave up. Prompting acidic reflections, feeling hung up but not knowing why, who cares as long as we can drift in this pill-shaped undersea craft and maybe find some of that Sunshine acid, John closing it all out in his submarine skipper voice. No doubt this is their finest most consistent and innovative work, a quantum leap forward."

Richard White, who just published the book, *Come Together: Lennon and McCartney in The Seventies*, summarizes the Revolver period Lennon and McCartney team.

"While The Beatles clearly had no real interest in replicating or writing with their live sound in mind in the studio, the Revolver sessions began with one eye clearly on the future with 'Tomorrow Never Knows' and ended with another of Lennon's partly nostalgic 'She Said She Said.' Lennon was still pouring energy and invention into his music, whilst beginning to confront or drawing on his pain for the good of his art. Despite McCartney's superior compositional phase of songs of string-laden astringency nestled beside warm amorous classicism, the previously strong bond in Lennon and McCartney's song writing relationship was now showing signs of tension: Revolver would provide a final full gasp of old-fashioned Beatle unity."

David Leaf, an adjunct professor at UCLA's Herb Alpert School of Music, was the writer and producer of the documentary, "You Can't Do That: The Making of 'A Hard Day's Night" and co-wrote/directed/produced the feature documentary, "The U.S. Vs. John Lennon."

David Leaf: Less than a year after 1965's landmark *Rubber Soul*, which remains the Beatles album that changed my life the most, came *Revolver*, a record that unlike its predecessor was much more diverse sonically (ranging from the classically infused 'For No One' to the wildly experimental 'Tomorrow Never Knows'), an album that in retrospect is a microcosm of what would come next (meaning *Sgt. Pepper*) and perhaps indicative of the creative directions (and differences) the group would fully express two years later on *The White Album*.

"That said, in 1966, before there was a national American rock press, we were all way too innocent to know or understand that at the time, the Beatles were growing up, not to mention ingesting the mind-altering substances that would come to define the rock world in the mid-late 1960s.

"As a 12 or 13-year old, that was all beyond my experience. I only knew how the music made me feel, and I loved it. A lot. With their touring/live performing days almost completely behind them, on the verge of beginning to grow apart personally, the Beatles were still artistically in sync as a group, especially in their desire to fully explore new musical worlds, to truly embrace the recording studio as an instrument to be mastered and used to express the ideas swirling around their fertile creative brains. Producer (Sir) George Martin and engineer Geoff Emerick (his first album with the Fabs) were only too happy to do everything within their power (and that of the new electronic gear) to bring those sonic explorations to fruition.

"With the benefit of hindsight, it's also easy to hear that *Revolver*'s diverse song and soundscape was the key step from the instrumentally almost-folkish, stripped-down *Rubber Soul* to *Sgt. Pepper*, which all sounds of a piece. And with the knowledge we now have of the division of duties within the group, the album also reveals the different musical directions that John and Paul were exploring as songwriters, the change in the balance of writing (Paul becoming equally if

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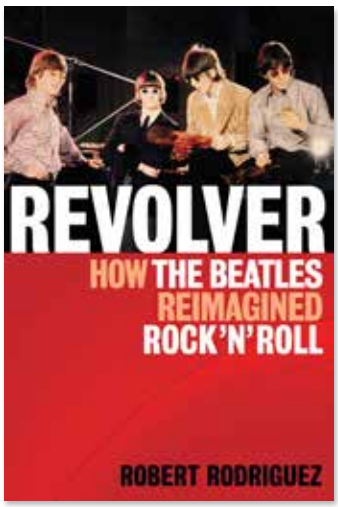
not more prolific than John) and with its lead-off track ('Taxman') by George, an indication that he was beginning (with two songs!) to really come into his own as a songwriter.

"With *Revolver* at its center, these three albums (remarkably composed, recorded and released in less than two years) remain the Beatles most musically influential, important and arguably greatest three consecutive albums. That kind of states the obvious.

"*Revolver* was a turning point, released in the wake of the Brian Wilson-produced classic *Pet Sounds* and Bob Dylan's *Blonde on Blonde*, the hallmark of an era of growth in popular music where the industry itself was evolving from the 45 RPM single as the most commercially important format to the moment when the album (as represented by 1967's *Sgt. Pepper*) became the key frame for artistic expression in popular music.

"For me, as I've grown up and older, my love for and appreciation for *Revolver* has exponentially expanded. The compositions, arrangements and recordings have more than stood the test of time. I now get how great this album is. Still, regardless of what your favorite cuts were/are on *Revolver* (my Top 5 have basically remained the same for decades: 'Got To Get You Into My Life,' 'Eleanor Rigby,' 'I'm Only Sleeping,' 'For No One,' and 'Here There and Everywhere'), the album finds the Beatles on the brink of bringing their musical revolution to the masses."(copyright DLP, Inc. 2016)



Rodney Bingenheimer: *Revolver* is my favorite album by the Beatles. 'And Your Bird Can Sing' is the track I love the most. It reminded me of the Byrds."

In re-visiting *Revolver* 50 years on, I asked authors, poets, musicians, writers, filmmakers, engineers, recording artists, and deejays to comment on it.

Dr. James Cushing: Here's something important that's easy to forget: in 1966, in the USA, *Yesterday and Today* came out on June 20 and *Revolver* came out August 8. *Revolver*, that is, entered the world while *Yesterday and Today* was just coming off from five weeks at #1.

"It was impossible in 1966 to hear *Revolver* outside the context Capitol had established for it by releasing this earlier package, now remembered more for the 'butcher cover' controversy than for its effect on its millions of American listeners.

"*Y&T* was an 11-track mish-mash LP cobbled together by Capitol from tracks that had been released as singles and that appeared on the UK editions of *Help!*, *Rubber Soul* and *Revolver* — yes, American turntables spun 'I'm Only Sleeping,' 'And Your Bird Can Sing' and 'Dr. Robert' seven weeks before British turntables

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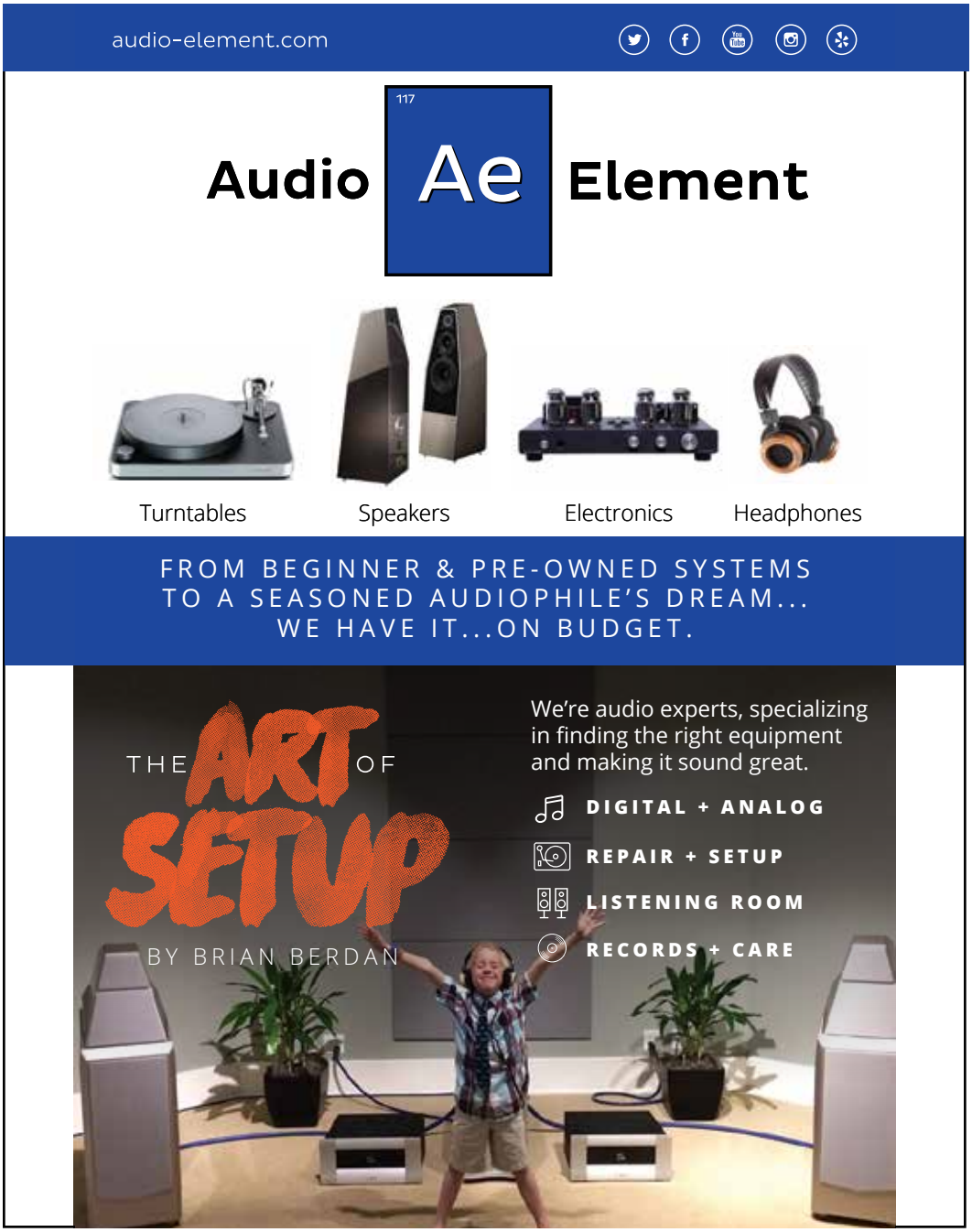

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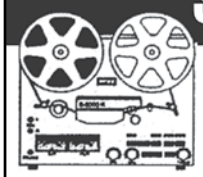

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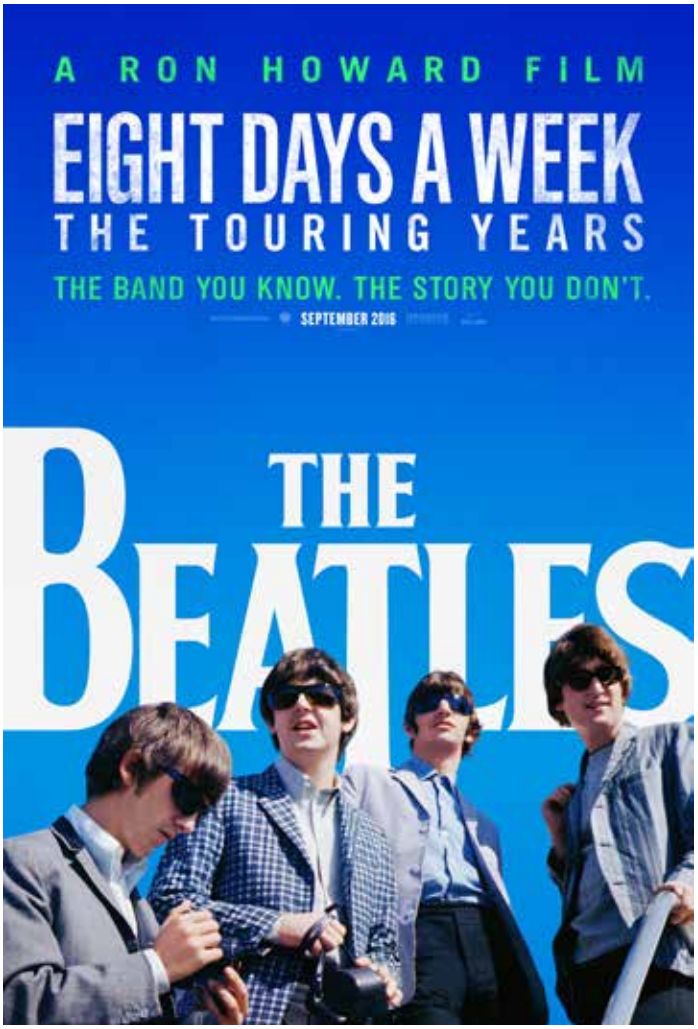
did. However, this honestly-titled hodgepodge almost makes sense as an album when heard as a companion piece to the far more important, band-authorized *Revolver*. *Y&T* jumps between genres almost as easily as the later album would, mixing hard rock, soft rock, psychedelia, country-western, and a string quartet on one 27-minute platter.

"Even as a teenage Beatle fan in 1966, I heard *Y&T* as transitional, a souvenir of last year's hits ('Day Tripper') and a sign of things to come. *Revolver* made the transition sharply clear even before I slit the shrink-wrap: here was a black-and-white art-collage on the front cover, on the back cover an inky-black photo of the band wearing shades indoors, no promo man's liner notes, no little ads for "Something New" or "The Beatles' Story." Then, despite the familiar Capitol rainbow label, the disc delivered lyrics about income taxes, lonely people dying, making love all day long, knowing what it's like to be dead. There's something that sounds like a children's record in there too. And that's just side one.

"The teen I was couldn't know, of course, that 1966 was the year the three creative forces in the Beatles developed their own musical identities to the point that only the eclectic could be reasonably expected.

"Two years later, 'this same group' gave us a self-titled double album with 'Honey Pie' and 'Revolution 9' on the same side. But who was this group, these formerly lovable mop-tops we thought we knew, who seem now to be in the middle of so much controversy? *Revolver* is remembered as the first time this question became relevant, and that album performed a miracle. But *Yesterday and Today* was the dress rehearsal for that performance."

Steven Van Zandt: It was extra notable by being the first album to have three George songs while we in America (as usual) lost three of the coolest tracks ('I'm Only Sleeping,' 'And Your Bird Can Song,' and 'Dr. Robert'-the second coolest after 'She Said She Said!') as the American company continued to turn every two albums into three. Oh, and one more thing we should mention, they wouldn't decide to stop performing live until the next disastrous tour a few months later but they may have had a premonition at that point which undoubtedly opened their minds to even more adventurous artistic exploration."



Ron Howard's Beatles documentary opens in theaters September 16 and begins streaming to subscribers on Hulu, September 17.

Clem Burke: As I sit here in my office listening to the Beatles' album *Revolver* on my laptop while holding the vinyl in my hand. Yes it occurs to me that just by looking at the cover art you already knew the LP would be different, and it was! As much as *Rubber Soul* influenced everyone from Brian Wilson to The Byrds and on, *Revolver* was the real experimental leap forward for the Beatles. Here is where they really began singing about things other than love and girls. Songs like 'Taxman,' 'Eleanor Rigby,' and yes 'Yellow Submarine' were taking their inspiration from a very different place. Both lyrically and musically they were provocative, and who exactly was 'Dr. Robert?'

"Having Ringo play along to a tape loop for 'Tomorrow Never Knows' was extremely inventive and unheard of at the time, not to forget the use of horns and strings and sound collage as well. This is the Beatles pop art album, from the multimedia cover to the eclectic points of reference in the sound and lyrics it is in my opinion the sound of things about to change not only in music but in the world as we knew it."

Burton Cummings: You've got to remember that *Revolver* starts with George's 'Taxman.' The album rocks hard. There were more ballads on *Rubber Soul*. We [Guess Who] did a television show 1966-1968 for the CBC [Canadian Broadcasting Company] *Let's Go*. Sometimes we had to learn 12 covers in an adjacent radio studio that were then broadcast. We did 'Got to Get You Into My Life.' Later I sang 'Yellow Submarine,' complete with a megaphone. We later did 'Hey Jude' and some of our originals like 'No Time.'"

Gary Pig Gold: "Don't let the cover art fool you. Klaus O.W. Voormann's perfectly pop-artfully black-and-white band-scape houses sounds inside which are absolutely nothing but full-sonic-scale widescreen Technicolor in their breadth, depth and scope. Thanks in no small part to newly-hired recording engineer — make that recording pioneer, in fact! — Geoff Emerick, George Martin was suddenly able to refine then enhance Paul McCartney's, and especially John Lennon's aural imaginations as never ever before.

"No less an authority as G. Harrison always claimed *Rubber Soul* and *Revolver* as Parts One and Two of the same album. But while the former was certainly a giant step for mankind as the once mop-tops wound down their big bang, one listen to the first ten seconds of, for example 'Tomorrow Never Knows' — the first track the band tackled in '66, believe it or not! — we realize that, once again, those Beatles were leading us down all new paths.

"*Revolver* also marks the start of Lennon and McCartney — and yes, Harrison now too — establishing their own individual, not to mention highly individualistic approaches to not only song writing, but song crafting. The lilting Spoonful of 'Good Day Sunshine' and the wholly *Pet Sound*-ing 'Here, There and Everywhere' must surely be our old pal Paul, through and through. But the tart, sharp, cyni-

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cally trebly 'She Said She Said' and 'And Your Bird Can Sing?' That can only be the Chief Beatle ...post some heavy *Psychedelic Experience* reading, that is. Oh! And lest we forget, the hitherto Quiet tax-evading Beatle brings all things Indian finally to the fore on 'Love You To'; the sitar no longer being mere Norwegian wall decoration.

"All in all? Not at all bad for a band who not that many months earlier, were still content with Merseybeating the world into submission.

"Now, for younger and/or less adventurous listeners out there, none other than The Monkees magically appeared scant weeks after *Revolver*'s release to keep that happy-go-spunky spirit of *A Hard Day's Night* alive and well up the charts. But for those ready and willing instead to float upstream as it were, the Beatles' latest thirty-four-minutes-forty-three served notice that the future was to come in twelve-inch as opposed to seven-inch slices, songs were to sing more — much more — than strictly 4/4 girl/boy, and you just might want to leave Shea Stadium far, far behind in preference to the nearest private, darkened room and a set of quality headphones.

"After all, it *is* knowing."

Richard Bosworth: The Beatles leapt to the future with the release of *Revolver*. During this period they began utilizing studio technology and orchestral instruments to expand their sound beyond the standard electric and acoustic guitars, bass guitar, drums and vocals.

"Although a string quartet had been introduced on 'Yesterday' (U.S. single release) and flutes complement 'You've Got To Hide Your Love Away' (*Help!* LP) the Beatles embraced symphonic musical instruments and world music elements in a big way during sessions for *Revolver* and continued to do so with every subsequent album they created. Paul McCartney's songs got the new approach with the heavy brass of 'Got To Get You Into My Life' and French horn as the solo instrument enhancing his 'For No One.' McCartney and George Martin doubled down on the strings using an octet for 'Eleanor Rigby,' the first of the group's recordings not to include a Beatle on musical instrument.

"George Harrison had gained much proficiency playing the sitar since it's 'Norwegian Wood' debut from the *Rubber Soul* LP and his 'Love You To' features the sound of classical Indian music, musicians and instruments (tabla, tamboura) for the first time in the group's canon. Harrison had made great strides as a songwriter since his first composition 'Don't Bother Me' from the 'With The Beatles' LP and on *Revolver* he has an unprecedented three songs with

'Taxman' as the stunning album opener.

"Technically *Revolver* added a much more liberal usage of the audio compressor via the Fairchild 660 and Altec 436 (both American manufactured). Electric guitars, bass guitar and vocals, pretty much everything but particularly the drums were intensely compressed and limited. Ringo Starr did some of his best work on *Revolver*. Highlights include 'Paperback Writer' (US single release), 'Taxman' and my personal favorite 'She Said She Said.' Ringo always mentions 'Rain' as his ultimate performance.

"It's interesting to note that the first song recorded for *Revolver* was 'Tomorrow Never Knows.' John Lennon always set the direction and tone of Beatles albums as his songs were invariably attempted at the initial recording sessions.

"I worked with The Hollies at Abbey Road Studios and Studio Manager Ken Townsend person-

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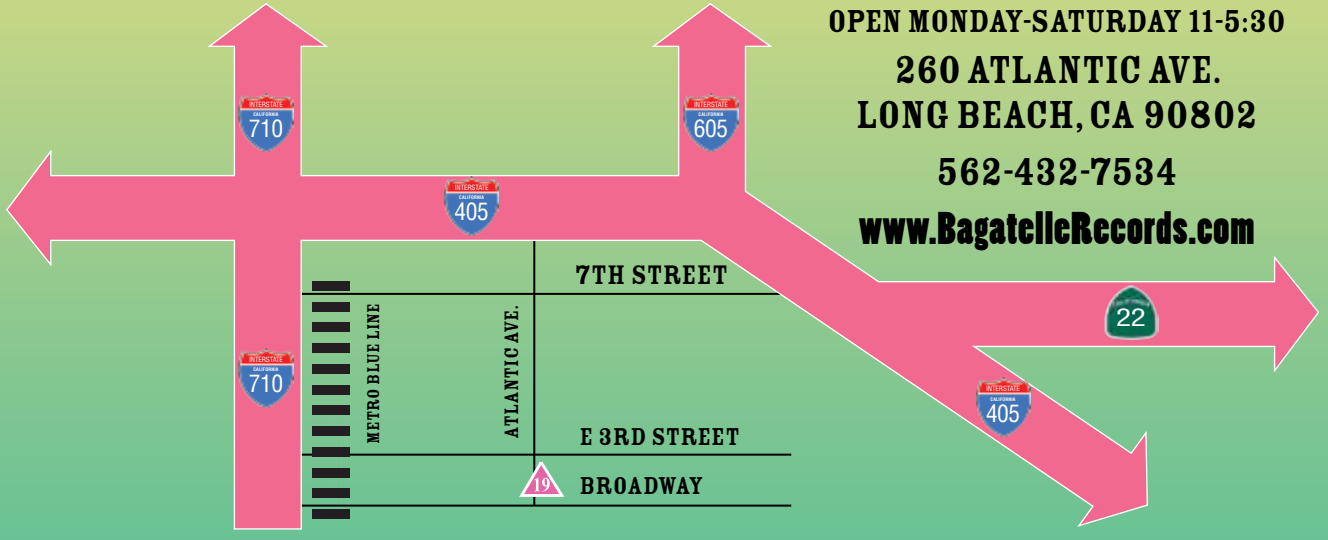

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ally walked me through how he invented ADT (automatic double tracking) while he was Chief Technical Engineer at Abbey Road during the bands entire recording career. This was first implemented on Lennon's vocal track and on the final verse the vocal was additionally processed through a Leslie rotating speaker (normally used on the Hammond organ) giving the performance an otherworldly quality. The first time in history the device was used for this purpose.

"Another new gadget introduced on *Revolver* was the VSO (variable speed oscillator) and the Beatles used this to great effect for the duration of their recordings. It involves adjusting the speed of the capstan motor of a tape machine during recording, playback or both and it greatly changes the timbre of the music. On 'Tomorrow Never Knows' it can clearly be heard on John's vocal to give a thinner boyish sound. This was also used to an even greater degree on 'Rain' (single release from the Revolver sessions).

"The use of backwards recording made its first appearance on the band's records during *Revolver* as well. George Harrison's brilliant backwards recorded lead guitar solos on 'I'm Only Sleeping' and 'Tomorrow Never Knows' and the use of tape loops (both forward and backward recordings) during the mix down process on a typically recorded Beatles basic track made 'Tomorrow Never Knows' and *Revolver* their most innovative pop record to date."

Brand New Beatle Album Out Soon?

Beatle fans in America and Great Britain are anxiously awaiting the new Beatle album, scheduled for release sometime this summer.

Although no title has been definitely decided upon as yet, Paul McCartney says some suggestions currently under consideration include "Magic Circles," "Beatles On Safari," and "Revolver"—which is John's favorite at the moment.

Some of the titles included on the new track will include a new sitar number written and performed by George, "Love You To," while Paul will be singing a rather sad new tune entitled "For No One," on which he will be accompanied by French horns.

Paul will also take vocal honors on the new tune, "Good Day Sunshine" which will feature the Beatles recording manager, George Martin, on honky-tonk piano in the background.

The Beatles have also made several references in the last few weeks to the idea of using some jazz musicians on these new tracks—an idea which has met with mixed reactions from members of several other top British groups.

All in all, it promises to be another fantastic album from The Beatles destined to chalk up still another smash summer success for the quartet.

Release of the long-awaited LP in this country may be scheduled to coincide with The Beatles' upcoming U.S. tour, which begins in Chicago on August 12.

In 1966, Beatles fans wondered if the band's new album would be called *Magic Circles*, *Beatles on Safari* — or maybe *Revolver*.

Michael Fremer: The warmth of *Rubber Soul* — cover art and music — replaced with cold, hard, pen and ink, black & white psychedelia-evoking isolation and alienation on the front cover (other than George's out of synch cowboy get up) and an acid trip eavesdrop on the back one, signaled an album of schizophrenic impulses. What other '60s rock group could start an album with a rich man's complaint about the British tax code, follow it up with a string drenched song about old age and loneliness and then move seamlessly on to a trippy, dreamy, ground shifting one infused with disorienting, backwards guitars , followed by a sitar and tabla slathered call to love making? What other group could then latch together a sublime ballad lifted by McCartney's finest melody ('Here, There and Everywhere') with a delightful, child's fantasy ('Yellow Submarine') followed by a side-ending song describing what it's like to be dead?

"And that's just the first side of the Beatles best album (U.K. tracking). The second side is equally epic and brilliantly at odds with itself, beginning with another slyly trippy number, centered with another song of alienation followed by a bitch about the British health care system! (who else could manage this and keep the feet tapping?) and ending with a song that leaves one in a cold, disorienting sweat every play, even after fifty year's worth! And please let's not forget one of George's most intriguing songs that also served as a shout out to be heard above the Lennon-McCartney duopoly.

"1966 was the year when the ground gave way, the old order crumbled and as usual during that decade, Beatles led the way musically and stylistically.

"On a personal note, I was struggling to not get thrown out of Cornell, trying to switch colleges under a tension filled 'you have one semester in the division of unclassified students to get at least a B average or you are out proviso,' overseen by a dean whose last name was Rideout. I was living with two kids I didn't particularly like, in the living room of their apartment, not because they wanted me there, but because they couldn't afford the rent themselves. Though at that point my life sucked on every level, *Revolver* provided the barbed musical salve that got me through a tough time.

"Revolver for me, is still the musical door that swings on one side to the joyous, post-Kennedy assassination release provided by The Beatles and on the other side, to the darker, drug drenched post 'Summer of Love' era that was still a *Sgt. Pepper's Lonely Hearts Club Band* away."

Mark Guerrero: John Lennon once said that *Rubber Soul* was the pot album and *Revolver* the acid. Whatever part the psychedelic substance played it's obvious the Beatles' music and consciousness took a quantum leap on the latter record.

"*Revolver* introduced many sonic and musical innovations such as Lennon's voice through a Leslie speaker, backwards guitars, tape loops, microphones placed deep into the bells of horns, and a track using all Indian instruments and musicians on a pop record. The songs and performances on *Revolver* are fantastic and so is the sound of the album. I love the tone of the guitars and bright splashing cymbals on 'She Said She Said,' as well as the unorthodox time changes. Some of McCartney's greatest songs were on Revolver such as 'Here, There, and Everywhere,' 'For No One,' and 'Eleanor Rigby.' George Harrison's harmony guitar parts on 'And Your Bird Can Sing' that weave their way through the chord changes are brilliant. George also asserted himself with one of my favorite Beatle songs, 'Taxman,' which powerfully opens the record.

"It's mind-boggling that in a mere three years the Beatles evolved from the innocence of 'I Want To Hold Your Hand' to mature songs even profoundly confronting the subject of death. Their previous album *Rubber Soul* gave us a first glimpse of the rock & roll album as an art form. *Revolver* brought the concept to fruition. *Revolver* is the album that set the stage for *Sgt. Pepper* widely regarded as the Beatles' greatest album. For me *Revolver* reigns supreme."

Celeste Goyer: Wrapped inside my primary memories of the Beatles' *Revolver*, which I came to as a teenager in the mid-70's, is an image of a brightly colored portable turntable sitting on a chair in the bedroom of my brother's best friend. In the autumn of 1966 I was five, and some clear-sighted person in marketing had realized the sales potential of releasing 'Yellow Submarine'

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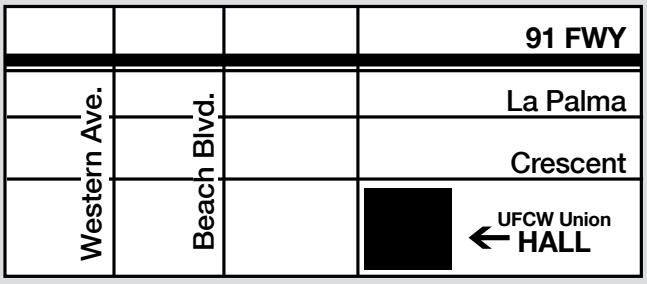

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as a single aimed at the hipper parents of the under-12 demographic. My little friends and I listened to this track repeatedly, with relish, (but never to my recollection turned it over to hear 'Eleanor Rigby').

"I was a late bloomer in the 'inner exploration' realm, but once in high school, *Revolver*'s surreal collage cover was a clear invitation to utilize it as a soundtrack for such journeys of the head. What a departure from *Yesterday and Today*'s bored, put-upon Beatles in a cheesy pose they clearly thought was rubbish. The fuse is lit in *Revolver* for the artistic, creative individuating bomb that would carry them, and us, both deeper into our own trips and further out into the wider world. It's impossible for me to listen to *Revolver* now without recalling sunny mornings in my first apartment at the time of one's life when everything is better with a toke, and without feeling especially grateful for George Martin's adventurous arrangements — hello, backward lead guitar and electric sea birds!"

Gene Aguilera: So maybe Eleanor Rigby is really my favorite Beatles song. McCartney ups the ante on the meaning of loneliness, which takes me to the graveyard every time. Ray Charles' version is just as good as the original, which is not an easy thing to do. 'The Quiet Beatle' George Harrison gets a bigger taste this time around — more vocals and more sitar. And when did the Beatles ever open up an LP with a George Harrison song? You can hear the Beatles maturing lyrically and musically on *Revolver*, setting the stage for *Sgt. Pepper*'s arrival the following year."

Mark Ellen: I remember hearing *Revolver* for the first time the week it came out, when I was 12, and being thrilled by the exuberance of 'Taxman,' 'Got To Get You Into My Life' and 'Good Day Sunshine' but now — five decades later and so familiar with the overall picture — my ear tunes to the tiny mesmerizing details, the sitar and tambura, the harmonium, the clavichord, the tape loops, the inward-looking mysteries of tracks like 'I'm Only Sleeping' and 'Tomorrow Never Knows': still fresh, comforting and wildly experimental."

Paul Body: *Revolver* is 50. Talking about the *Revolver* import with extra songs. Came out the Summer of Love, the band of course on the Sunset Strip. The Beatles growth period had really started with *Beatles For Sale* then *Help!* then *Rubber Soul* and now an album named after a gun. It was a louder than *Rubber Soul*. There were always these rumors that the Beatles were going to record in Memphis, that never happened but there were soulful horns on 'Got To Get You Into My Life.' The horns were cool but Macca's bass line was something else.

"*Revolver* was lot more sexy than *Rubber Soul*. Just listen to 'I'm Only Sleeping,' slinky like Monica Vitti walking near the Trevi Fountain, all backwards guitars and stuff with Ringo's steady drumming. *Revolver* might have been George's album. It was the album in which he bloomed. 'Love You To' was World Music before it had a name.

"Another reason why *Revolver* was cool was because it came out the year I graduated high school. I wasn't an adult but I wasn't a school kid anymore either. 'Here, There and Everywhere' always made think of one of my major crushes, man did I have it bad for

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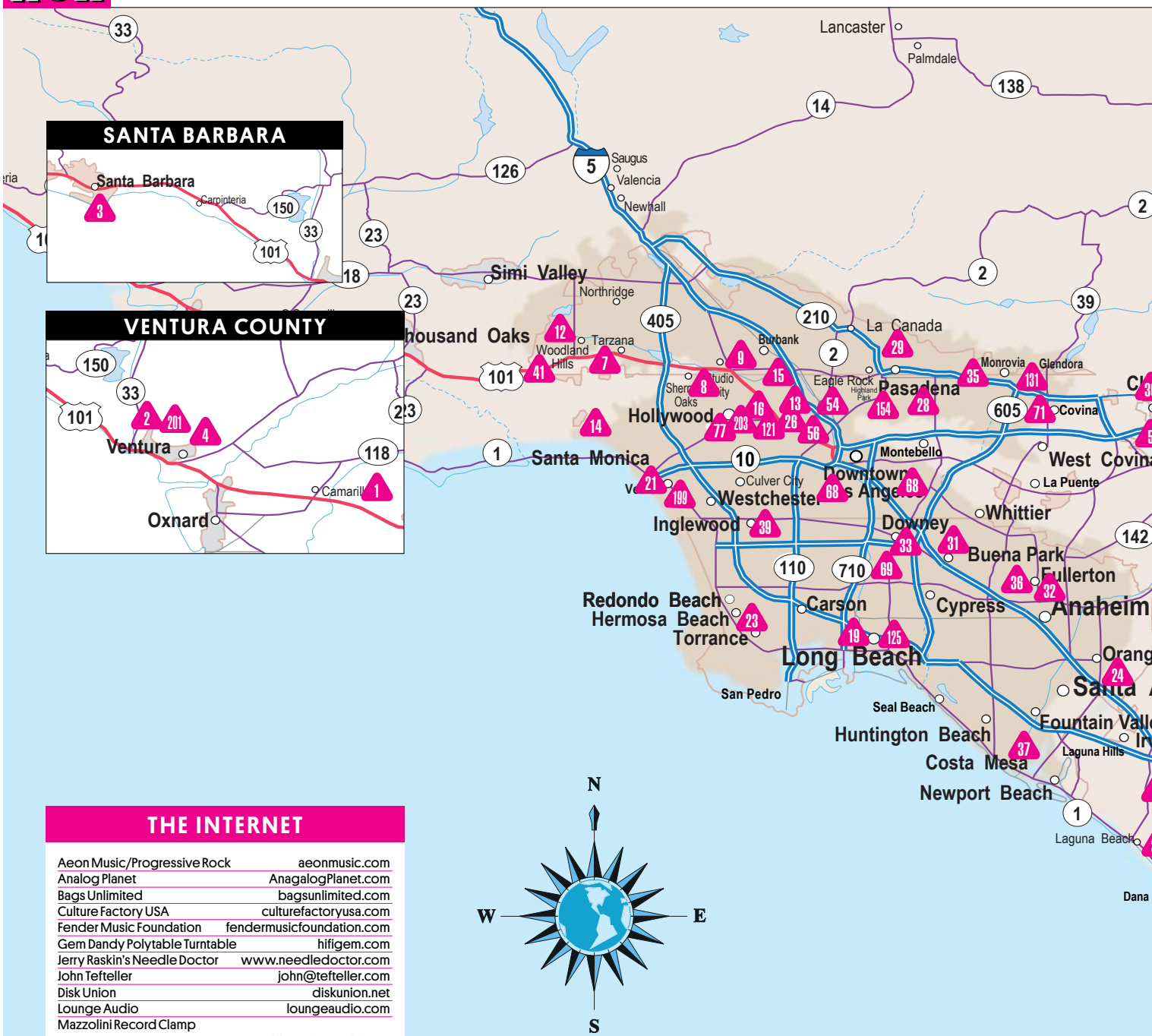

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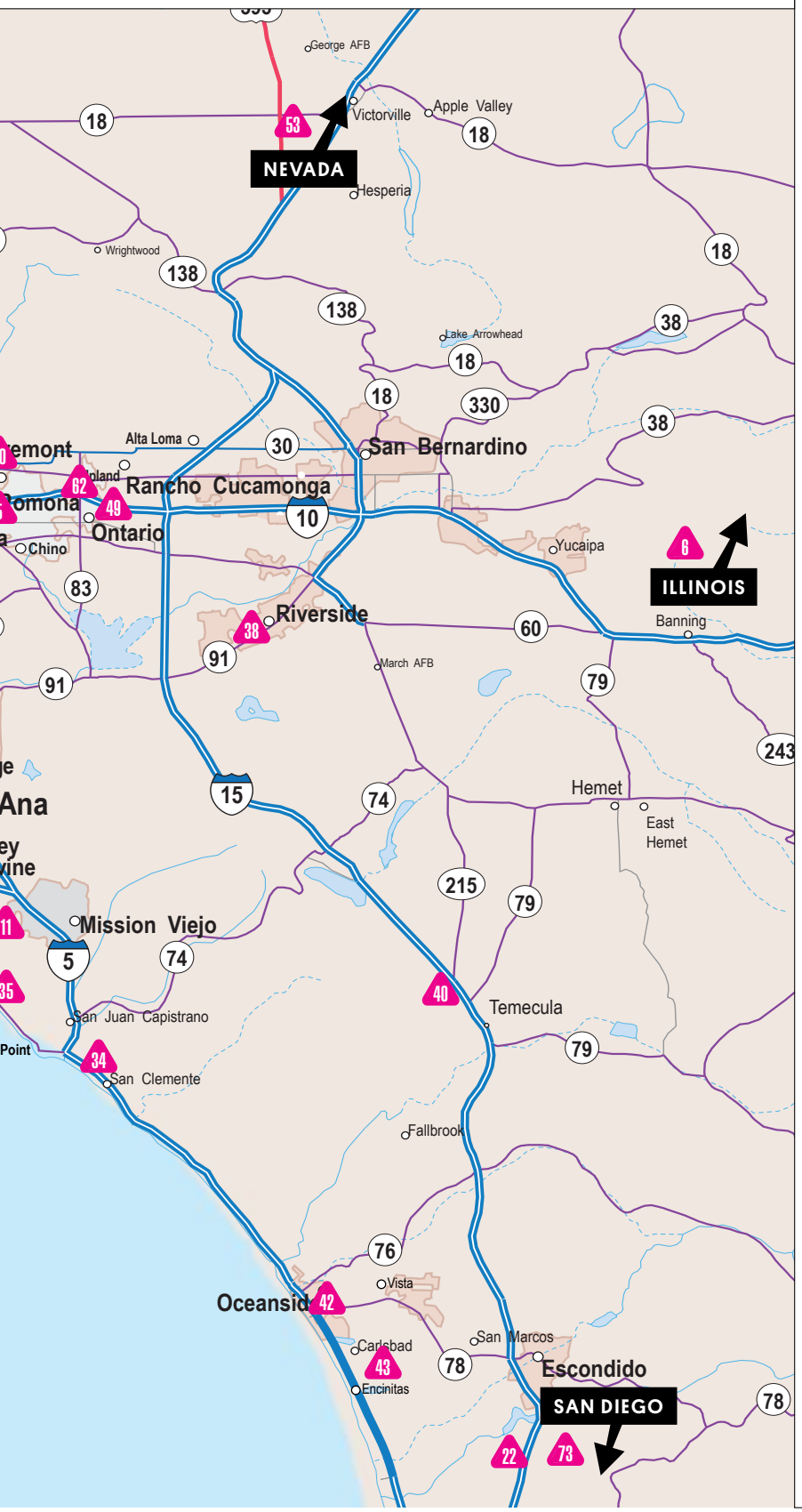
Mazzolini Record Clamp	www.amazon.com/shops/recordclamp
Nauck's Vintage Records	78RPM.com
Record Doctor V Cleaner	Audioadvisor.com
Ortofon Inc	www.ortofon.us
Osborne Guide	jerryosborne.com
Rare Jazz	mrbluenote@peoplepc.com
SME Tonearms, Turntables and More	smetonearms.com
Square Deal Supplies	squaerdealonline.com
GrooveWasher Ultimate Clean Sound	groovewasher.com
Vinyl Beat	www.vinlybeat.com
Vinyl Flat	www.vinylflat.com
WyWire	www.wywires.com
Zesto Audio	zestoaudio.com

BEYOND CALIFORNIA

LAS VEGAS, NEVADA				
53	Wax Trax	2909 S. Decatur	Las Vegas	89102
ILLINOIS				
6	Delmark Records	4121 N. Rockwell	Chicago	60618

DISCLAIMER: this map is for infotainment purposes only. The triangles slide around if you jiggle the paper around too much ,so just use the map as a rough guide. It in no way represents the size, shape, exact location, temperament or statistical density of said record store.

OUTHERN CALIFORNIA



SANTA BARBARA/VENTURA COUNTY

1	Record Outlet	1489 E. Thousand Oaks Bl	Thousand Oaks	91360
2	American Pie Records	1412 tower Square #2	Ventura	93003
3	Warbler Records	131 E. De La Guerra	Santa Barbara	93101
4	Grady's Record	2546 E. Main St	Ventura	93003
201	Jockamo Records	522 E. Santa Clara St	Ventura	93001

SAN FERNANDO VALLEY/BURBANK

7	CD Trader	18926 Ventura Bl	Tarzana	91356
8	FreakBeat Records	13616 Ventura Blvd	Sherman Oaks	91423
9	Atomic Records	3812 W. Magnolia	Burbank	91505
12	Shelley's Stereo	22102 Clarendon Street	Woodland Hills	91367
41	Tokyo Music	19946 1/2 Ventura Blvd	Woodland Hills	91364

LOS ANGELES / SANTA MONICA

14	Record Surplus	12436 Santa Monica Blvd W.	Los Angeles	90025
15	Rockaway Records	2395 B Glendale Blvd	Silverlake	90039
16	Amoeba Music	6400 Sunset Bl	Hollywood	90028
21	Angel City Records & Books	218 Pier Ave	Santa Monica	90405
54	Jacknife Records & Tapes	3149 Glendale Blvd	Los Angeles	90039
56	Caveman Vintage Music	650 N. Spring St	Los Angeles	90012
77	Headline Records	7706 Melrose Ave	Los Angeles	90046
121	Ahead Stereo	7428 Beverly Blvd	Los Angeles	90036
199	Timewarp Records	12204 Venice Blvd.	Venice	90066
39	Pacific Sound Service	408 E. Manchester Blvd	Inglewood	90301
13	Mono Records	1805 Glendale Blvd.	Los Angeles	90026
26	Cosmic Vinyl	2149 Sunset Blvd	Los Angeles	90026
154	Gimme Gimme Records	5810 N Figueroa St	Los Angeles	90042

LONG BEACH / SOUTH BAY

19	Bagatelle	260 Atlantic Ave	Long Beach	90802
23	PM Sounds	1115 Sartori Avenue	Torrance	90501
125	Fingerprints	420 E 4th Street	Long Beach	90802

MID CITIES

68	Sounds of Music	4956 E Whittier Blvd	Los Angeles	90044
69	Sounds of Music	7922 Rosecrans Ave #S	Paramount	90723

SAN GABRIEL VALLEY AREA

28	Pasadena City College (PCC)	1570 E. Colorado	Pasadena	91106
29	Audio Element	117 E Union St	Pasadena	91103
35	Resistor Records	511 S. Myrtle	Monrovia	91016
71	Kaos Records	1044 N Citrus	Covina	91722
131	Brooks Berdan	110 W Olive	Monrovia	91016

CLAREMONT / POMONA / ALTA LOMA

5	The Glass House Record Store	248 W 2nd Street	Pomona	91766
30	Rhino Records	235 Yale Ave	Claremont	91711
62	Penny Lane Records	1551 W. 13th St. #107	Upland	91786

ORANGE COUNTY

24	Analog Record Shop	12872 Newport Ave	Tustin	92780
31	Greater Orange County Record Show	8530 Stanton	Buena Park	90620
32	Burger Records	645a S. State College Blvd.	Fullerton	92831
33	Far West Record Supply	SEE OC Record Show	Buena Park	90620
36	Black Hole Records	108 North Harbor Blvd	Fullerton	92832
37	Factory Records	440 E 17th Street	Costa Mesa	92627
34	Moldy Toes Records	221 S Ola Vista	San Clemente	92672

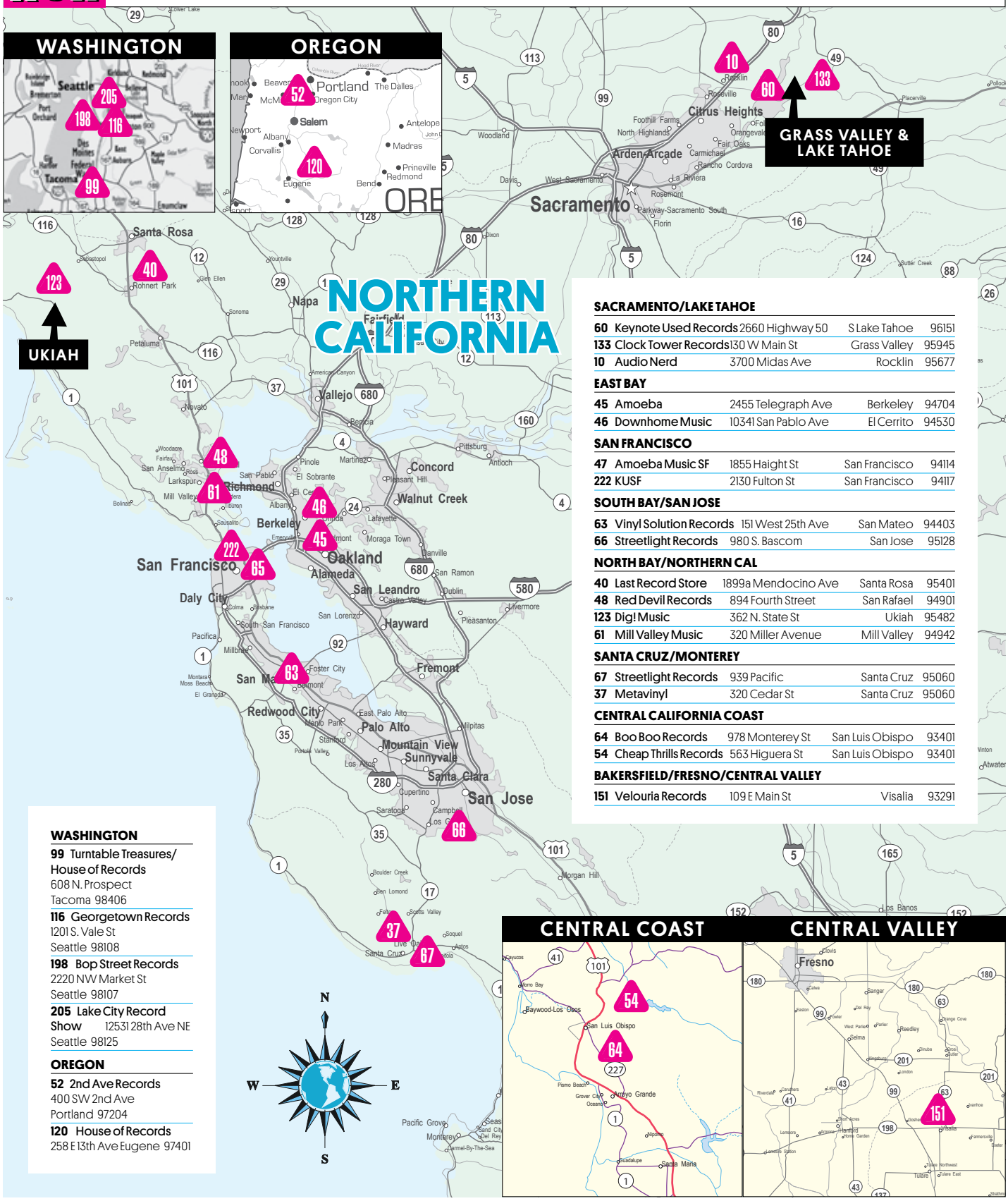
RIVERSIDE COUNTY

38	Mad Platter	1223 University Ave	Riverside	92501
40	Old Town Records	42012 Main Street	Temecula	92590
49	The Record Mission	129 Euclid Ave	Ontario	91762

SAN DIEGO / COUNTY

42	Spin Records	370 Grand Ave	Carlsbad	92008
43	Lou's Records	434 N. Coast Highway 101	Encinitas	92024
73	Stereo Unlimited	3191 Sportsw Arena Blvd	San Diego	92110
22	M Theory Records	915 W. Washington Ave	San Diego	92103

RCN RECORD STORE FINDER: GUIDE TO OUR ADVERTISERS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Diamond Springs
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Plymouth
Fiddletown
Volcano
Pioneer
Mokelumne Hill
Valley Springs
Copperopolis
Angels Camp
Murphys
Arnold
Avery
Hathaway Pines
Calaveras Big Trees
Dorrington
Sonora
Tuolumne
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Groveland
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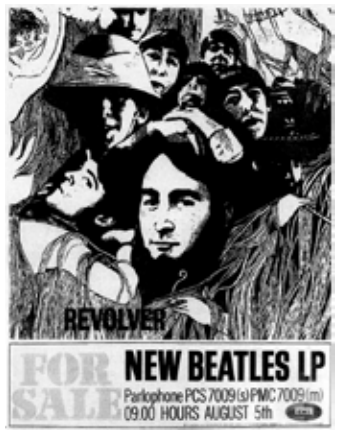
CONTINUED FROM PAGE 20

Evelyn Grimes. SUMMER. Then there is the jingle jangle of 'She Said She Said,' very Byrds like.

"My favorite on *Revolver* has always been 'And Your Bird Can Sing.' It's perfect, more jungle jangle but you can just about do the Funky Chicken to it, propelled once again by Macca's bass line. Of course the Summer of '66, will also be remembered because that was when they did their last shows. At this point, they weren't following, they were laying the road map for others to follow. What great song 'For No One was.' So was the Rockabilly bounce of 'Dr. Robert.' We found out later that Dr. Robert had those special pills.

"The First time I heard 'I Want To Tell You,' George's song, it knocked me for a loop. By this time the Beatles were out of the suits, they were totally Carnaby Street. Just check out the back cover of *Revolver*, granny glasses, puffed sleeve shirts and George looking a bit like Keith Richard. 'Tomorrow Never Knows,' more world music from the Beatles, Indian influence. My dear old great aunt couldn't wrap herself around 'Tomorrow Never Knows.' It wasn't mop-top music."

Bill Mumy: *Revolver* changed everything. Again. As the Beatles had been doing on a regular basis for a few years already. I bought the album for $2.83 from Ben who owned Do Re Mi Records on Pico Blvd in West LA. I rode there on my purple Schwinn Stingray bike.



This ad for the *Revolver* album appeared in the U.K.

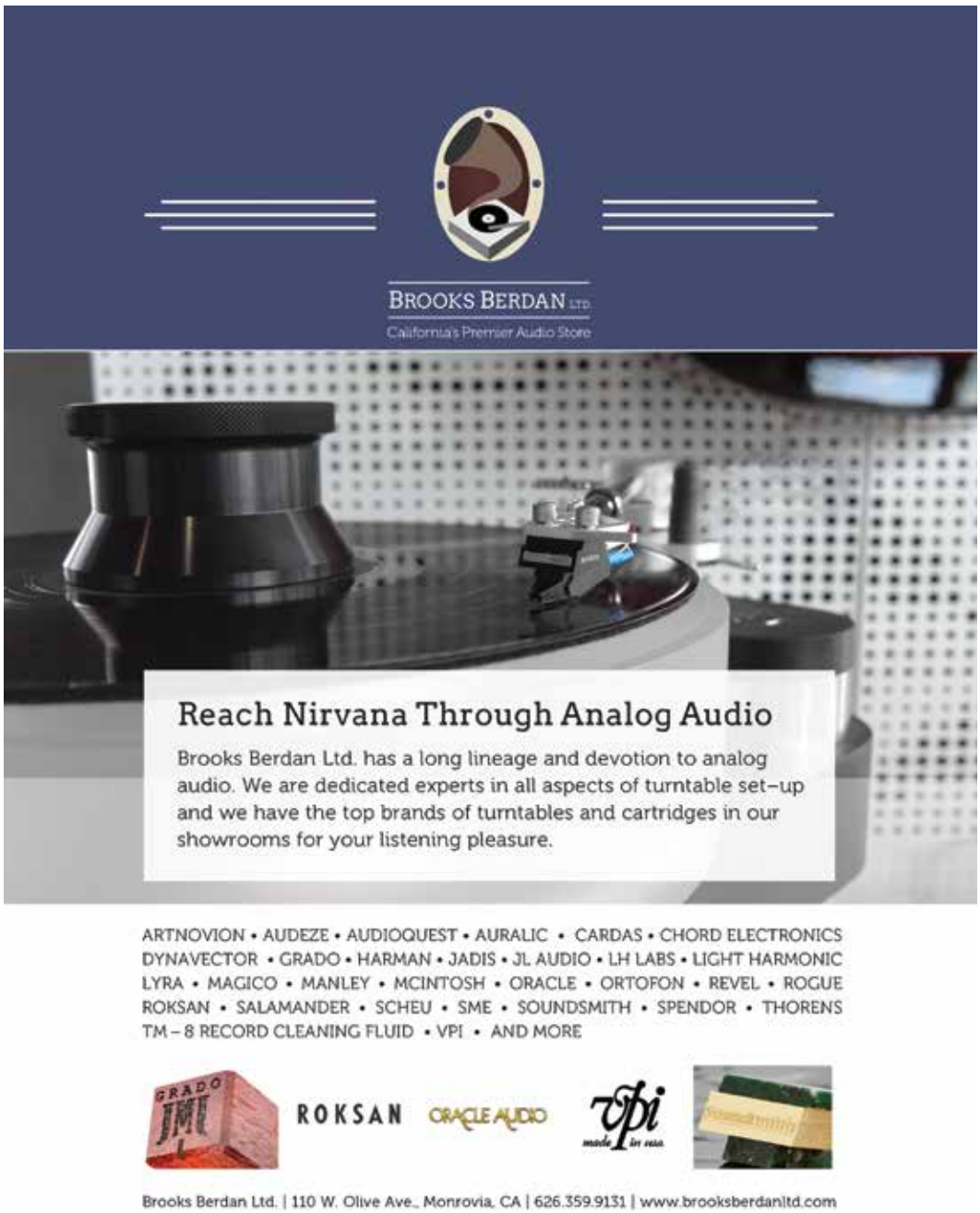
"The Klaus Voorman cover was stunning and led to hours of close inspection. The photo on the back of the Fab all wearing sunglasses was somewhat spooky yet full of positive vibes at the same time. Those DRUM SOUNDS! The punchy BASS SOUNDS. The swirling vocals and biting guitars... George Martin's arrangements and production... All FAB to the max.

"But it really boils down to the songs. And I can't think of another album in history that has better ones! To this day it shines as a brilliant project by the greatest and most magical band in the history of the universe! It is, in my opinion, quite probably the best album ever made."

Daniel Weizmann: I was born in '67 and pushed on the swings to *Revolver* — back then I thought their hair on the cover was spaghetti! But now it doesn't seem like a coincidence that *Revolver* has that black and white neo-realist album cover. The album — which starts with 'Taxes' and ends with 'Eternity'- — faces adulthood head on, and plays like little black and white vignettes of Kitchen Sink drama.

"Death is ever-present here, from 'Eleanor Rigbys' lonely urban graveyard scene to the death-wish come-on in 'Love You To' to the final repudiation of death itself on 'Tomorrow Never Knows.' 'Yellow Submarine' is WW2 turned inside out, and 'She Said She Said' introduces a whole new kind of masculine wound

CONTINUED ON PAGE 32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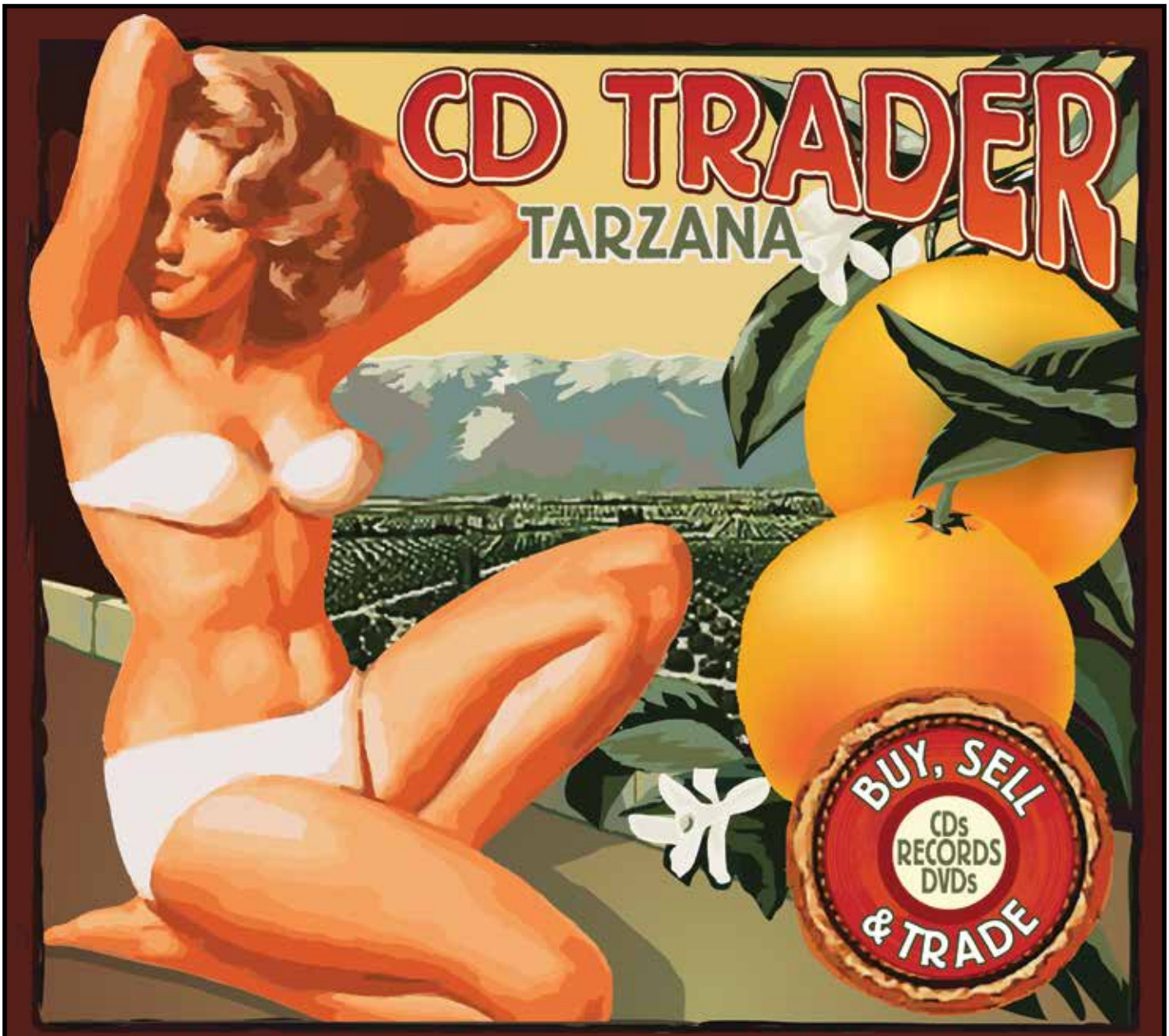

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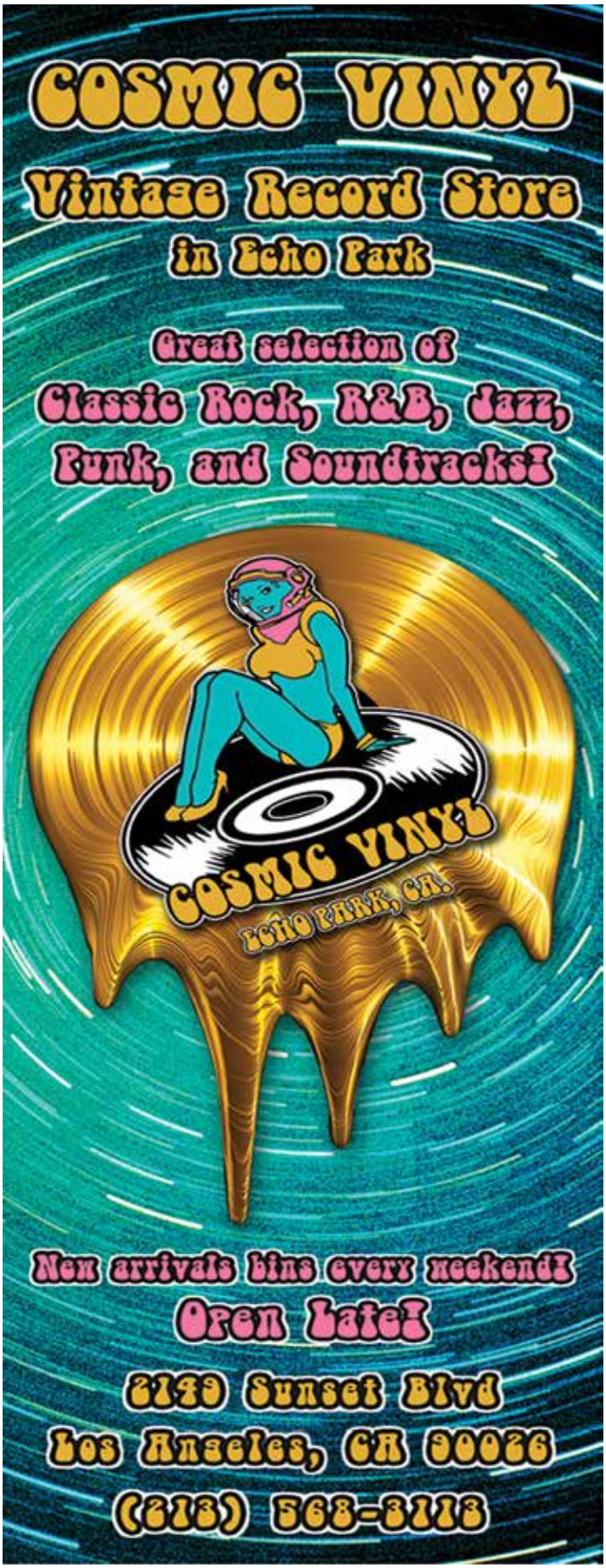

COURTESY OF THE FILMMAKERS

Director Ron Howard's *Eight Days a Week* explores The Beatles' early touring years.

CONTINUED FROM PAGE 28

— unbirth without even the knowledge of death. You're even advised to declare the pennies on your eyes before you hit the casket — yeah it's wit, but it's also the recognition of civilization's grave demands. Then there's the title of the album, a play on the LP and the pistol, an instrument of Life and an instrument of Death.

"The Beatles would always be great, of course, but for my money they struck a daring balance between Hard Truths of Reality and the Visionary Beauty of Soul here that they never top."

LIVE AT THE HOLLYWOOD BOWL

APPLE CORPS LTD. AND UNIVERsal Music Group are pleased to announce global multi-format release plans September 9th for *The Beatles: Live At The Hollywood Bowl*, a new album that captures the joyous exuberance of the band's three sold-out concerts at Los Angeles' Hollywood Bowl in 1964 and 1965. Issued in 1977 on vinyl and cassette format, the long out of print album, originally produced by George Martin, will now with have four additional, previously unreleased recordings from the momentous concerts. "You Can't Do That," I Want To Hold Your Hand," "Everybody's Trying To Be My Baby" and "Baby's In Black."

EIGHT DAYS A WEEK

RON HOWARD'S AUTHORIZED and highly anticipated documentary feature film about the Beatles' phenomenal early career *The Beatles: Eight Days A Week - The Touring Years* has set its US theatrical release date for September 16th, 2016, it was announced this past June by Imagine Entertainment, White Horse Pictures and Apple Corps Ltd.

Hulu will be the presenting partner for the theatrical release of the film in the US where the film will become available to stream exclusively to Hulu subscribers on September 17th.

The Beatles: Eight Days A Week - The Touring Years is based on the first part of The Beatles' career (1962-1966) — the period in which they toured and captured the world's acclaim. Ron Howard's film will explore how John Lennon, Paul McCartney, George Harrison and Ringo Starr came together to become this extraordinary phenomenon, "The Beatles."

The film will explore their inner workings — how they made decisions, created their music and built their collective career together — all the while, exploring The Beatles' extraordinary and unique musical gifts and their remarkable, complementary personalities. The film will focus on the time period from the early Beatles' journey in the days of The Cavern Club in Liverpool to their last concert at Candlestick Park in San Francisco in 1966. It will include Hollywood Bowl footage of the Beatles performing "Boys" heard on *The Beatles: Live At The Hollywood Bowl*.

Harvey Kubernik has been a music journalist for over 44 years and is the author of 8 books. During 2014, Harvey's Kubernik's Turn Up the Radio! Rock, Pop, and Roll in Los Angeles 1956—1972 was published by Santa Monica Press.

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Vintage Grooves

Before the birth of Vinyl Junkies there were [and still are] the "Shellaholics"

BY KURT NAUCK

THE FACT THAT VINYL JUNKIES AND shellacoholics are mutually distinct populations certainly does not qualify as *Record Collector News*. And it is also no secret that from its inception, *RCN* has traditionally focused on vinyl recordings with only occasional reference to the artists, labels and music of the 70-year period spanning the 1890s to the 1950s. This is not likely to change anytime soon, but in a recent conversation our esteemed editor asked me to contribute an occasional article to shed a little light into the market and motivations of a collector group which existed well before the introduction of the microgroove record and that continues in good health.

Amanda Petrusich's book, *Do Not Sell at Any Price* has probably done more to publicize the aspirations and personalities behind the 78rpm record collecting community than any other single publication. Yet in spite of her obvious love for the music, the format, and the quirky people pursuing their chosen passion, her book is self-admittedly biased towards the blues community (with a respectful nod towards jazz, hillbilly and "ethnic" collectors).

I would like to broaden Amanda's tunnel vision somewhat and make mention of the fact that there are collectors just as passionate, just as knowledgeable and just as focused on their own fields of interest as are the blues nuts. Granted, in most cases prices are not nearly as high (on average) as your typical top-shelf blues 78, but the rarity, musicianship and historical importance of non-blues recordings can easily meet or exceed that of a Robert Johnson or Skip James record.

By way of introduction, perhaps a little background and bona fides would be in order. Nauck's Vintage Records has been trading in vintage sound recordings for over three decades, and we deal in all genres (jazz, blues, opera, country, historical speeches, foreign issues, personality recordings, dance bands, vanity pressings, children's records, rock & roll, ethnic, classical, doo-wop, comedy, sacred, advertising and promos, R&B, etc.) and in all pre-microgroove types and formats (78s, cylinders, picture records, rare labels, radio transcriptions, puzzle records, Edison Diamond Discs, test pressings, soundtrack discs, etc.).

Nauck's clientele is comprised of collectors, institutions and archives throughout the world with approximately 30 percent of our business being conducted outside the US. Over the course of 60 auctions, we have sold roughly half a million records. Our 136 page catalogs are available free of charge to regular bidders, or as pdf files on our website. Auctions occur twice a year (in the spring and the fall) and each catalog contains roughly 10,000 individual records in all the genres and types previously mentioned. Every record is individually graded and described, and the more interesting and important recordings are pictured on the Auction Highlights page of our website. In any given auction, we receive upwards of 30,000 bids and sell 95% of what we list. Sales prices range from $3 to many thousands. There is something for everyone.

For the past ten years, we have also produced the Nauck's Vintage Records Bidder Request Show, an Internet radio broadcast recorded in our studio at Spring, Texas. Streaming courtesy of Radio Dismuke over a three-day period just prior to the close of each auction, each 10-hour program features interesting recordings taken directly from the current catalog. Not only do we play records, but also we discuss the performers, labels, anecdotes, historical background and technology behind them.

Now back to the business at hand. Because of the inordinate amount of publicity blues records have received in recent years and the fact that most *RCN* readers are passingly

CONTINUED ON PAGE 36

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CONTINUED FROM PAGE 34

familiar with this genre, I will focus — at least to begin with — on record categories that might be less familiar to this audience. If there is sufficient reader interest, future articles will deal with vintage record playback, care and preservation, collector resources and whatever else might prove to be entertaining and informative.

To close out this article, I thought it might be interesting to mention a couple of recent sales in a genre that is as far removed from your typical *RCN* fare as Lawrence Welk is from Bob Marley. That genre would be operatic and classical music, or what used to be referred to in collector parlance as "historical" or "celebrity" recordings.

It might come as a surprise to some readers, but 50 years ago opera occupied the same position in the record collecting world that blues does today. Opera records brought the highest prices, and Bauer collectors (that is, those who collected recordings listed in Roberto Bauer's discography, *Historical Records - 1898-1908/9*) tended to look with disdain upon collectors of lower pedigreed genres. Obviously opera is not as heavily collected as it once was, but great rarities still command premium prices. Last year we sold one of three known copies of a 1903 recording by Anna Von Bahr-Mildenburg for $25,000; in the same auction, an exceedingly rare 1904 recording by famed composer and pianist Camille Saint-Saëns playing one of his own pieces brought $33,000. Both of these records were crown jewels from the legendary collection of Sir John Paul Getty, Jr., whose massive wealth enabled him to assemble the world's greatest collection of Golden Age opera. (By the way, though both of these records happen to appear on the English Gramophone & Typewriter Company label, do not assume that every record bearing this label has value. They do not!)

Most opera and classical records issued in the U.S. are abundantly common and have relatively little value. But there are exceptions. For instance, in 2014 we sold a 1929 recording made for the Belgian Conservatory of Music in New York City by Ovide Musin. This pressing of a relatively obscure violinist performing one of his own compositions brought $2,200. These auction lots fetched high prices, but it is not uncommon for operatic and classical rarities to bring four figures.

In the next issue of *RCN* we'll look at personality recordings and introduce some of the technical issues involved in playing vintage records. In the meantime, we would be happy to send a complimentary copy of our 2016 Fall catalog to interested readers. Simply email your name, address, phone number and a description of the types of records you collect via our website where you'll also find multi-speed turntables, custom styli, premium record sleeves, books and discographies. Spin on!

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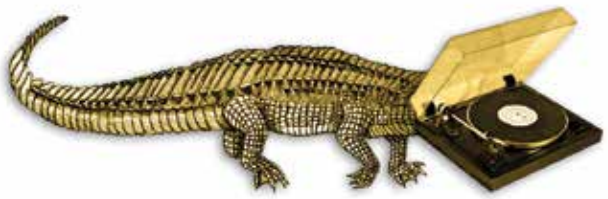

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REVIEWS

Ozomatli covers "Bad Moon Rising" on the album *Quiero Creedence.*

BY RICHARD ANTONE

SUNDAY NIGHT AT THE VANGUARD

FRED HERSCH TRIO (PALMETTO)

On the jazz pianist's fourth live album, recorded at NYC's famed Village Vanguard, Fred Hersch offers a pleasant collection of cerebral classics and originals. That Hersch, bassist John Hebert and drummer Eric McPherson have a quiet sound is not surprising to anyone that's heard them. However, one might be hard pressed to find this hushed a version of Richard Rodgers' "A Cockeyed Optimist" or The Beatles' "For No One." They are deftly balanced by a cover of Thelonius Monk's "We See" and a solo original, "Valentine."

UPWARD SPIRAL

BRANFORD MARSALIS QUARTET/ KURT ELLING (MARSALIS MUSIC/ OKEH)

There's nothing like a jazz vocalist that phrases like a horn.

That's what's in store when you listen to this hard swinging quartet join forces with vocalist Kurt Elling, who doesn't just sing with the band-he swings with it.

Saxophonist Marsalis, pianist Joey Calderazzo, bassist Eric Revis and drummer Justin Faulkner and Elling show their versatility and virtuosity on a wide range of songs. Included are covers of Jobim's "So Tinha de Ser Com Voce," Sonny Rollins' "Doxy," Fred Hersch's "West Virginia Rose" and an unlikely take on Bobby Vinton's "Blue Velvet."

QUIERO CREEDENCE

VARIOUS ARTISTS (CONCORD PICANTE)

A tremolo-soaked guitar kicks off a swampy version of "Corre Por La Jungla (Run through The Jungle)" by Bunbury reminds you that the songs John Fogerty wrote for Creedence Clearwater Revival never go out of style. Only now you get to hear them with a different accent — rock en espanol y ingles. A variety of artists sink their guitar picks

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CONTINUED FROM PAGE 28

into some serious classic rock.

Highlights include bilingual workouts by Ozomatli (with horns) on "Bad Moon Rising and a duet between ZZ Top's Billy Gibbons and La Santa Cecilia's La Marisoul on "Green River." Los Lonely Boys turn in an urgent version of "Born On The Bayou" and Los Lobos come out smokin' on "Bootleg."

EVERYTHING'S BEAUTIFUL
MILES DAVIS/ROBERT GLASPER
[COLUMBIA/LEGACY]

Its release is timed to the Miles Davis biopic *Miles Ahead*, just in time for the 90th anniversary of the jazz legend's birth. The music sounds like pleasant funk by Robert Glasper with a host of notable guest appearances. The only problem is that Davis, a towering titan of jazz trumpeters, is barely present. Davis sounds like a special guest on his own album. Miles was a prolific artist whose body of work offers a lot to choose from. To hear how comfortable Davis was playing over funk, reggae and other sounds, listeners are advised to check out some of his other albums like *You're Under Arrest* and *Tutu*.

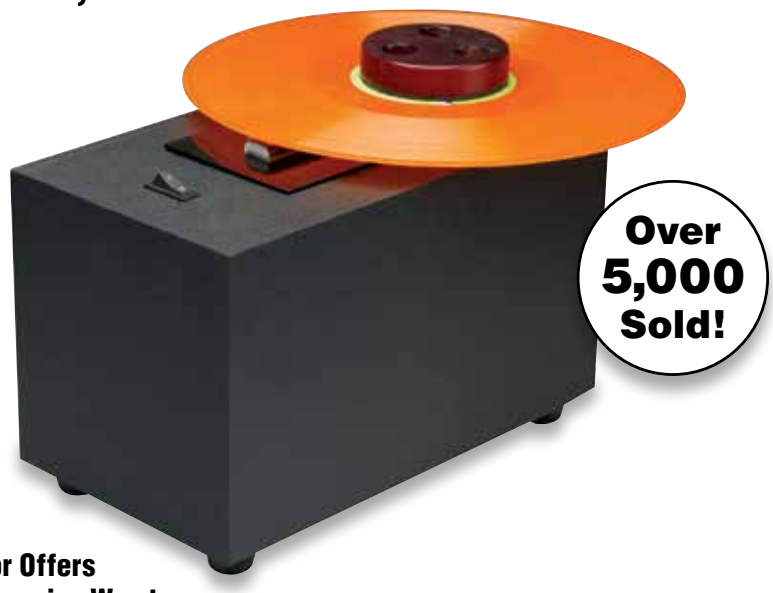
BYE BYE BLACKBIRD
FRANK CATALANO/JIMMY CHAMBERLIN/DAVID SANBORN
[ROPEADOPE]

Jazz tenor saxophonist Frank Catalano and drummer Jimmy Chamberlin recorded this tribute to saxophonists Von Freeman and Eddie Harris, Chicago-based musicians who mentored them. Alto saxophonist David Sanborn,

Highlights include bilingual workouts by Ozomatli (with horns) on "Bad Moon Rising and a duet between ZZ Top's Billy Gibbons and La Santa Cecilia's La Marisoul on "Green River."

appears on two of the albums six tracks, the title tune and "Sugar." While Sanborn adds his unique flair to the proceedings, the rest of the album is worth hearing too. There's a nice cover of Miles Davis "All Blues" and a song associated with Etta James, "At Last."

"This Machine Really Sucks"
– Charles V, NJ



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The Shadows of Charles Mingus

BY ARMAND LEWIS

IN THE 1930S AND '40S THE film industry was totally controlled by the major studios. These companies (including MGM and Paramount) controlled not only production and distribution, but also almost every movie theater in the country. When this vertical monopoly was ended in 1948 by the Supreme Court upholding what was known as the "Paramount Consent Decree," the studios were forced to sell off their theaters.

This made movie screens across the country available for films made outside of the Hollywood system and by the 1950s, the idea of pictures made by individual producers, actors, or directors without studio backing or supervision began to take hold. This new, more idiosyncratic and personal type of filmmaking would mirror the influence of the great wave of post war international films coming from Europe and Japan.

One of the first of the American "Independents" was actor/director John Cassavetes, who in the mid-1950s conceived of making his own improvisational films. His first picture was *Shadows*, an examination of interracial love and racial prejudice set in New York's world of musicians, hipsters and the music scene of the time.

Cassavetes initially wanted Miles Davis to score the film, but with an extremely limited budget (the whole film is reported to have cost a miniscule $40,000), Cassavetes simply could not afford him. His second choice was up and coming bassist/composer Charles Mingus.

In keeping with the overall approach of the film, Cassavetes wanted completely improvised music played spontaneously while the musicians were viewing the film for the first time, while Mingus insisted on a formal written score — without having access to the finished film as reference! When Mingus and his band showed up for the scoring session, Mingus had brought several actual tunes that he and his band attempted to play in time to the film being played back. This idea was not successful and yielded virtually nothing that would work as film music.

With limited time available, studio costs piling up and nothing tangible to show for it, Cassavetes and Mingus transformed the situation from fiasco to completion in what has been termed "an exercise in disaster salvation," which was in fact the way both artists typically worked. With several Mingus tunes recorded, Cassavetes called for simple improvised percussion pieces and bass solos, which could be edited in behind the action on screen.

Overall, the resulting film was admittedly a failure. At the film's premiere screening, audience members and even Cassavetes hated it. The director had no choice but to completely revise his picture, re-writing (actually revising the outline the actors improvised from), re-shooting,

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re-editing and re-scoring the film using a single saxophone played by Shafi Hadi during key scenes.

This second version of *Shadows* became the first independent film hit, winning the critics award at the Venice Film Festival. But what of Charles Mingus' original score, which was almost entirely left out of the second, final version? After decades of speculation, Mingus' original music for Cassavetes' film has been released as a limited edition LP (*Charles Mingus Shadows* - Doxy Cinematic 125)

Featuring Mingus' regular group of the time, which included tenor saxophonist Booker Ervin, pianist Horace Parlan, drummer Danny Richmond and alto saxophonist Shafi Hadi, the album consists of the extended percussion improvisation and three Mingus compositions that would go onto become staples of the bassist/composer's repertoire.

"Untitled Percussion Composition" is simply that: drums and various percussion instruments played by Mingus, his drummer Danny Richmond as well as trombonist Jimmy Knepper, pianist Horace Parlan, and trumpeter Clarence "Gene" Shaw – all of whom played miscellaneous percussion and not their normal instruments. A very small portion of this track — easily less than a minute — does appear in the final version of the film, including Mingus' hollers in the background. To say that Mingus was "included" in the final picture is a real stretch, but it did earn him the credit "Additional Music – Charles Mingus."

"Nostalgia in Times Square" and "Alice's Wonderland," both recorded for the film, would have to wait for Mingus' *Jazz Portraits* LP to make their public debuts. The versions here are a bit tentative, as though Mingus hadn't quite finalized the compositions at this point or perhaps he was trying to make them fit the film instead of standing on their own. Either way, it's fascinating to hear Mingus practically spontaneously arranging his music as the tape was rolling.

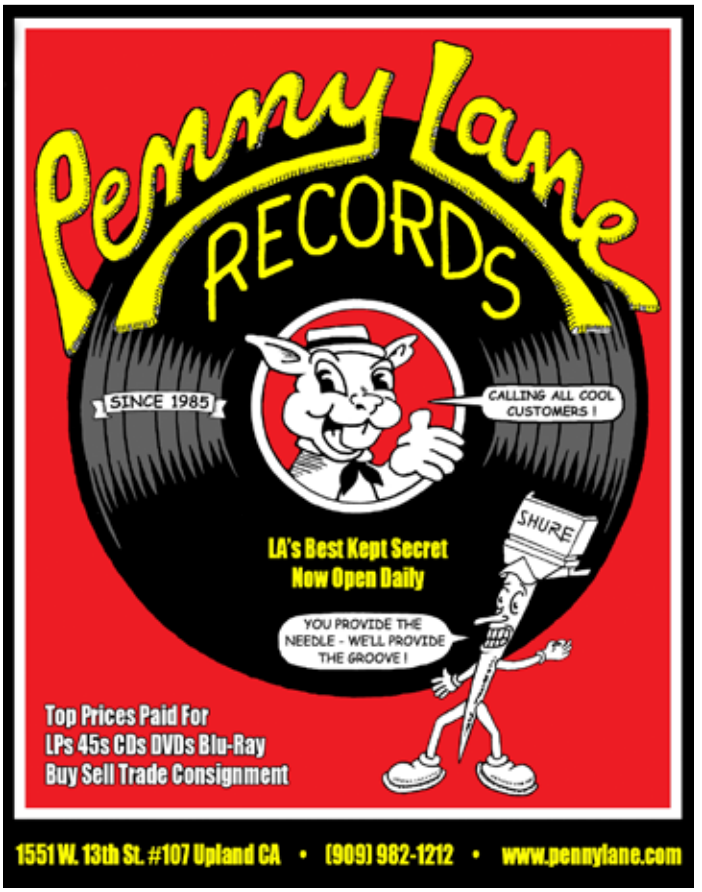
"Self Portrait in Three Colors"

would first appear on *Mingus Ah-Um*. While the version here features the same group used for the studio LP, this soundtrack version is a bit looser, a bit more ragged than the version on the *Ah-Um* LP – as though the tune is being played for the first time, which may in fact be the case.

Shadows would mark the only time Charles Mingus would record music for a feature film. He would make a cameo appearance in the 1962 British film *All Night Long*, but his only other film work would be in a 1968 cinema-verite documentary about him.

While Mingus would not make the transition from records to film scores the way that Quincy Jones or Lalo Schifrin would, Mingus' compositions and recordings found their way into a number of movies and TV shows – mostly after his death in 1979. His score for *Shadows* may have just been too far ahead of its time.

Armand Lewis buys and sells rare Jazz LPs. He can be reached at mrbluenote@peoplepc.com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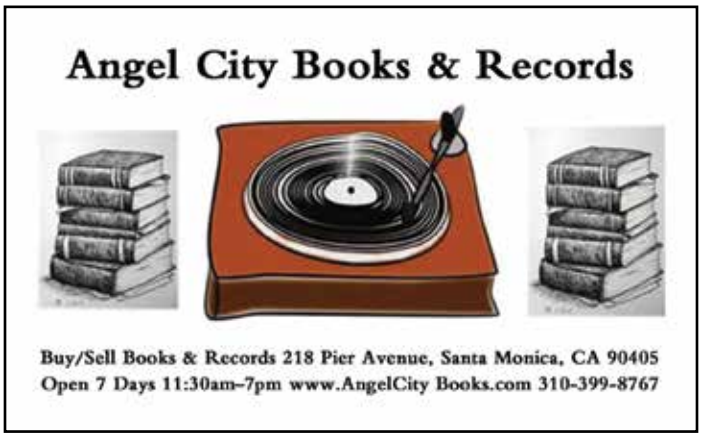
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Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE admission. Parking $2

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SATURDAY SEPTEMBER 17

Palatine, IL. NW Chicago CD and Record Show. 1550 Dundee Road. $3. 10am–4pm. 847-409-9656

New York City, NY. The New York City Record and CD Show 440 W. 57th Street. $6. 10am–4pm. 973-209-6067

SUNDAY SEPTEMBER 18

Claremont, CA. KSPC CE and Record Expo. 170 E 6th Street. Smith Campus Center Ballroom. $2. 10am–4pm. 909-621-8157

Hillside, IL. Chicagoland Record Collectors Show. 4400 Frontage Rd. $3. 9am–4pm 630-898-1533

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SATURDAY OCTOBER 8

San Clemente, CA. The RPM Record Show makes its debut at San Clement High School. Fundraiser for the SCHS Music Program. 10am–3pm.

Portland, OR. Night Owl Record Show. 4904 SE Hawthorne. $2. 5pm–9pm. 503-284-4828

SUNDAY OCTOBER 16

Denver, CO. Denver Record Collectors Fall Expo 2016. 10 East 120th Ave. Northglenn, $2. 10am–4pm. 303-455-8408

Seattle, WA. Northwest Record and CD Convention. Seattle Center Pavilion Room, $3. 10am–4pm. 206-850-2162

SUNDAY OCTOBER 23

Newark, CA. Newark Record Swap Meet. Newark Pavilion 6430 Thornton. $3.50 7am–1pm. 408-263-5127

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